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**Experiment in education by Jimmie Tite**

"We do not pretend to have *the answers* in matters of education; we are still learning and experimenting, and it is my hope that we shall always be thought of as an experimental college," Bill Levi said at a recent community meeting.

These sentiments are finding practical expression in a rather unique educational experiment this semester, which from all reports, seems to be working out pretty well. For the first time courses are being offered by three student-teachers: Art Penn, Harry Holl, and myself. Though by no means considering ourselves last-word authorities in our respective fields (drama, sculpture, printing), we three young men are drawing upon our own experience in these arts. Calling on Penn the other day, I found him absorbed in his well-worn handbook, *An Actor Prepares*, by Constantin Stanislavski. "Each time I read this," he told me, "—and I think I've been through it a couple of dozen times—I get new inspiration." The idea I learned is to make acting a creative rather than an interpretive art form. "We try to deal within the personal experience for the sources of creative acting instead of using cliché images as is the case with the usual representational kind of acting."

Art studied at the Neighborhood Playhouse in Philadelphia in 1939-41 and had several seasons in summer stock. During the war he directed soldier shows in Germany, liked it so well he remained in Europe a year following his discharge, before enrolling at Black Mountain in the spring of 1947.

Students who take these informal courses do not receive transfer credits, but are interested for a variety of other reasons.

Harry Holl in his pastoral studio up by the shop, adjacent to the forge, was patiently hacking away at a granite block inscribed with the single word, "Ben." "A friendly tombstone carver in the next valley gave us a lot of material from his quarry," he explained. "The students begin by trying to work out any ideas they have—no tombstones, though—and before long everybody has some sort of trouble, and their troubles are usually similar. We look for the cause, and in most cases we discover these three basic problems: 1. Hard for them to see three-dimensionally; 2. Not able to handle the tools;